

# NASHVILLE Intelligent Punk

## FREE

## News + views Reviews

## Issue 6

### Calculated X

ALLEN

Memphis' Calculated X made their Nashville debut at Spanky's Sat. 9-25. For a band that no one had ever heard, they received quite a good reception. Spanky's was nearly full, and people were honestly dancing (including Spanky's owner, Jim Settles!). This is really not surprising, considering Calculated X's style and repertoire... solid DOR 4/4 beat, flawless covers such as "Passing Strangers" by Ultravox & "I Will Follow" by U-2, & originals that leave you visibly shaken & wondering how they could ever top that...

Calculated X is (alphabetical order) Bobby Bowie, bass & lead vocals; Alan Hayes, synth; Kye Kennedy, guitar; Chuck Spencer, lead vocals & drums; & Dr. David Unsted, synth & guitar. I spoke with them between their 2nd & 3rd sets:

NIR: What is your original/cover ratio?

Alan: It's about 3/4 to 1/4...1/4 original.

NIR: Are there plans to include more original songs?

Chuck: Oh sure...

Alan: You've got to realize that we're a new band. We're only 6 months old...we started playing out in March...and you can't expect to overwhelm people with original material.

NIR: I suppose it takes time to write songs.

Chuck & Bobby: yeah...

Alan: We're playing bands that we like, & you're a product of what you listen to of course...we play what we like & it helps develop our own style.

Chuck: We've got a lot more songs in the making.

NIR: Do audiences seem to take to your own songs very well after hearing your covers?

Chuck: So far...

(Alan leaves the room at this point.)

NIR: Who writes most of your songs?

Bobby: We all write.

Chuck: It's pretty much a group effort.

Bobby: Someone comes up with an idea & we all expand on it.

NIR: When you set out to write a song, is there a certain sound or style you go after?

Chuck: I guess we go for the electro thing.

Bobby: The basic dance beat with electronics.

Chuck: We want people to dance.

Bobby: We like dancing...

NIR: Tell us about your name...

Bobby: X is the unknown factor...remember algebra?

(Alan returns)

Alan: X is what you're seeking for. We're trying to calculate what might happen next.

Chuck: Calculating to the end...

Bobby: We don't know what's going to happen, but we can still plan for it...

David: Plus it was better than "Italian Spy Movie".

NIR: Tell us about your forthcoming EP...

Kye: It's about this big around & it's vinyl...

Alan: We financed the whole thing. What we're shooting for is to get some vinyl out as much for promotion as anything. We'd like to be picked up by a smaller label like IRS or Rough Trade; we're going to send out a lot of records and hope we do pretty good...

Chuck: It is a 12".

Alan: We've had a lot better crowd than we were expecting...a local radio station really screwed us over...

(He goes into a long bit about WRVU that for space reasons I can't recount entirely here. Suffice to say that RVU was sent a promo copy of their record & promised them an on-the-air interview. The record was lost & the interview never materialized.)

NIR: What kind of reaction do you get being a synthesizer band in a hardcore world of guitars?

Alan: I think people are glad to see a change, they've been hearing these power chords for so long...

Kye: Synthesizers can be twice as powerful as guitars. Alan can do things that are almost scary of his synthesizers...very other-cal....I'm getting into guitar synthesis which is kind of a.....synthesis....

NIR: Why don't you use rhythm machines & sequencers onstage?

Chuck: It's a human factor really...

Alan: playing live, he (Chuck) can't hear them loud enough to stay on beat...

David: To hear them, they'd have to overpower everything else.

NIR: Closing comments?

Kye: Our "message" is positive...it's a good time.

Alan: If those people get out there and have fun, then we have twice as good of time.

FINISH

### PRACTICAL STYLISTS

New bands come and new bands go. Most never make it into the clubs, and those that do find it to be a long hard climb from opening to headlining status. Practical Stylist is one new band whose dedication and work seems to finally be paying off; the band played its first headlining gig recently, and plans to begin recording and touring the South soon. Consisting of Scott Sullivant(bass, vocals), Jim Hodgekins(drums), and David Russell(guitar) Practical Stylist is definitely one of Nashville's hottest new groups, having been together only five months. This tight trio plays very danceable pop music reminiscent of the early Jam, not in terms of sound, but in its energy, freshness, and enthusiasm. NIR spoke with Practical Stylist prior to their headline debut, and here's what was said:

NIR: Where'd the name of the band come from?

Jim: It came from an English book I had in freshman English in college; it was a book on how to write themes. I liked the name because I think it fits the style of our music and pretty well describes what we are, practical stylists...we don't want to go out on a limb and do anything we don't want to just to please people; we want to please ourselves first.

NIR: How would you categorize your music?

Jim: We were labeled "power pop", not by us but by other people, and I don't mind that.

We blend a lot of styles really.

Scott: Being categorized is not really fair a lot of times...

David: Open up a new category...

Scott: We just write the music and come up with it the best we can. Whoever likes it, that's fine with us.

NIR: What are your influences? You've been compared to the Jam by a lot of people...

Scott: We have such a wide range of influences. That may be what we can attribute our style to...a little on the edge of everything. I like the Jam a lot; I like XTC...

David: Soundwise, it probably sounds like the Jam because of the instrumentation, but the songs aren't really like the Jam's.

Scott: There are lots of things I get ideas from listening to. A lot of people say we sound like the Jam, but we try to keep away

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### NEXT ISSUE: THE DAYTS + MORE FUN

from sounding like that. When somebody walks up and sees a three piece, being the kind of style that we are, it takes a little extra effort to get it over to the people that we're not trying to be the Police or the Jam or somebody similar like that.

NIR: Why do you think that some nights you're able to get the audience excited and dancing while other nights they just sit there?

Scott: I pretty much feel that around this area there's not a band like us, our particular style, and at first people weren't sure whether it was cool to like us or not. That's the easiest way to sum it up. I think it took them a few times to figure out why and if they liked it. I think we've gotten over that barrier. The last couple of gigs we've played, the audience reaction has been real good...Nashville really likes to dance. Jim: But no one likes to be the first one up. Scott: Our music's pretty danceable, and once they decided whether they liked us or disliked us, and now that they've seen us enough, they know what to expect out of us, so it's easier on the crowd.

NIR: What do you think of the Nashville "scene" in general?

Scott: I think it's a shame that there's only two clubs in Nashville where new bands can play. I really believe that if there were more clubs around there would be more of a scene, because a lot of bands don't want to become associated with just one club so they stretch appearances out over a long period of time. Most of the headline acts in town play once every 4-6 weeks and the rest of the time it's either out-of-town bands or new groups, and I don't know if I should say this, but Nashville really doesn't like to take chances. It's a good scene when everybody tries.

Jim: On the optimistic side, it's good that people can come and do whatever they want to and have a good time. It could be worse...

NIR: Any recording plans?

Scott: We're fixing to start working on a recording project in late October with Andy Byrd producing it, and we're real excited about that. We don't know exactly what it's going to go to: single, EP, or whatever, but there's going to be some vinyl out before the year's end.

NIR: What about out-of-town dates?

Scott: We haven't had any yet. We have tentative plans to play Athens, Atlanta, Knoxville, Louisville, and Memphis. Right now working on some tapes to send to clubs.

Jim: It's still a pretty new experience for all of us 'cause we've only played 5 or 6 times and haven't headlined. We're covering a lot of ground pretty quickly.

Scott: It's going to be a busy couple of months. We'll do a lot of making or breaking.

NIR: Any closing remarks?

David: Come see us play...

Scott: ...and have a good time. -ANDY



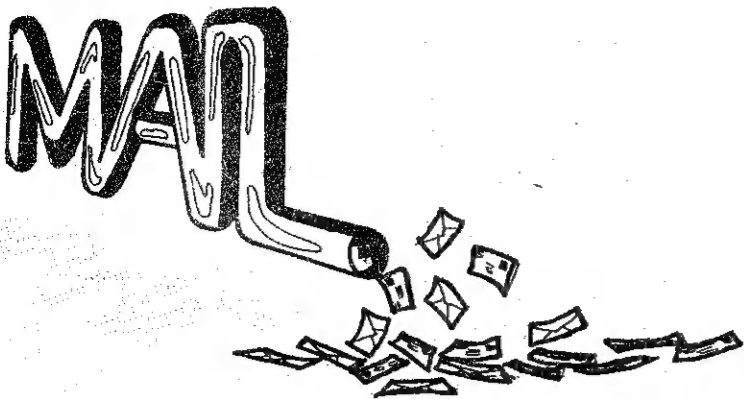
**Friday and Saturday**

**November 19th and 20th**

**Calculated**

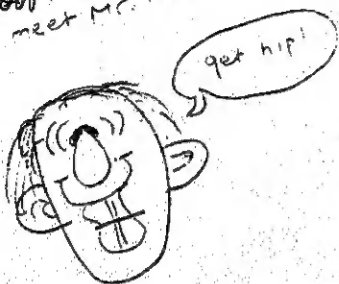
**Returns to Spankys**

**Calculated X new EP available on location or  
send \$5.40 to 3392 N. Watkins Memphis Tn. 38127**



DON'T YOU JUST LOVE TO GET MAIL? WE SURE DO!  
YOUR COMMENTS, CRITICISMS, ART, ETC. ARE  
ALWAYS MORE THAN WELCOME. HERE'S SOME OF WHAT  
WE GOT IN THE MAIL FROM OUR LAST ISSUE:

Dear ~~REDACTED~~ NIK!  
Please meet Mr. Nuevo Wavo.



We were recently the subject of an article in the  
September 14 issue of the Vanderbilt Hustler and  
want to thank them and Pete Wilson for all the  
swell things they said about us, and for a really  
fantastic article on fanzines in Nashville. We  
agree with their conclusion that "Nashville Intel-  
ligence Report is currently the best publication  
available..." Thanks again guys; we dig your  
paper too.

I'm sure everybody has been waiting  
to hear about the new music scene in Cookeville.  
Well here is the big news:

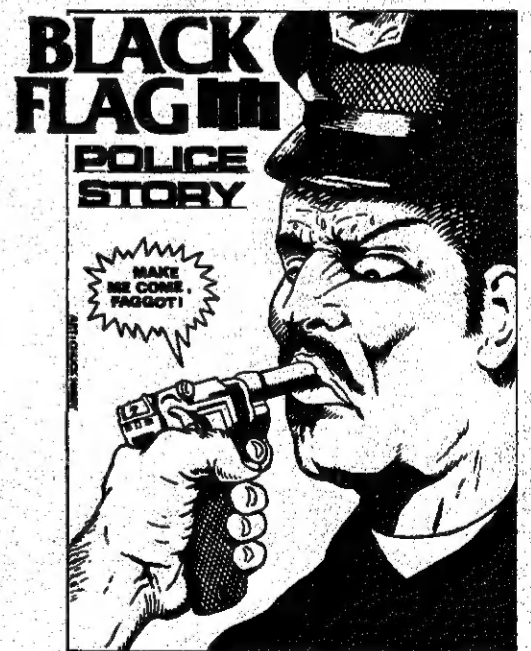
P. HART, Cookeville Tn.

Got fan sheets from the WHITE ANIMALS and FACTUAL  
with lots of nice info(reprinted in local news).  
If you'd like to get on either of their mailing  
lists, drop them a line:  
FACTUAL  
2806 Oakland Avenue  
Nashville, TN 37212  
The WHITE ANIMALS  
P.O. Box 121356  
Nashville, TN 37212

Got a nice letter from Larry Winter who runs Magic  
Rat Records. Neat name and a neat logo!



Got this from Henry of BLACK FLAG. Run for  
its artistic merit only...



THANKS TO EVERYONE WHO WROTE. PLEASE WRITE  
BACK SOON. IF YOU HAVEN'T WRITTEN US YET,  
PLEASE DO SO...

Got this from a bunch of Canadians who've just  
moved down here. They're having trouble finding  
people into new wave here so get in touch with  
them and make them feel welcome. They're into  
Pretenders, Missing Persons, Bow Wow Wow, and  
Duran Duran and seem fairly nice. Here's their  
names and how to contact them:

PHIL GILLIAM  
4033 OUTER DRIVE  
NASHVILLE, TENNESSEE  
37204 (615) 383-0147  
(615) 383-6545

Jennifer Cross  
3317 Hobbs Road  
Nashville, Tennessee  
37215 (615) 383-3969

Paul Marshall (we call him Gerbil)  
2820 Hemingway Drive  
Nashville, Tennessee  
37215 (615) 292-4336

Sheila Robertson  
4318 Franklin Road  
Nashville, Tennessee 37204  
37204 (615) 269-0717



#### PUBLIC ANNOUNCEMENT

Calculated X would like to express their appreciation  
to all those who made our first visit to Nashville a  
good time. Thanks to Allen Green and Andy Anderson  
and the N.I.R. for their special preview of us in  
issue 5, that really helped. Thanks to Spanky's and  
Gary and Jim for their hospitality. Special warm  
thanks to all the local musicians who gave us their  
support: Factual, the Bunnies, the Days, KGB, and  
Mourning After. And to everyone who danced and  
partied with us, thank you. We had a great time and  
look forward to the next party in November. Any of  
you local bands need our help in Memphis, we'd be  
glad to oblige.

Dance Art.  
Calculated X  
1958 Evelyn  
Memphis, TN 38104

## Nashville Intelligence Report

2108 Hayes St., #411  
Nashville, TN  
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SASE. Letters & Comments always more than welcome.



# CAMP GOODIES

## TOO!

UNIQUE  
ATTRACTIONS

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# LOCAL NEWS

## LOVE TRACTOR - From Athens - Oct. 22 (FRI) - SPANKY-BE THERE! 5

\*LOCAL\*GNUS\*LOCAL\*GNUS\*LOCAL\*GNUS\*LOCAL\*GNUS  
Frat Pave's THE WHITE ANIMALS have a new LP called "Lost Weekend" due out this month. It was recorded at Pollyfox (whose owner, Glen Fox, just became a father. His new son, Ruffin Baedrom Fox, was born Aug. 11th). and will be released on the Dread Beat label. The Animal's remake of "These Boots Are Made For Walkin'" was the #1 song for July '82 on WEOS-FM in Geneva, NY. They also will have the honor of playing at the US Pavillion at the World's Fair on Sun Oct. 17...talk about branching out! If things go according to plan, GO, JIMMY, DUB!s "Triple X Sex" Cassette should be out this month. There's also talk of an accompanying video. \*THE YOUNG NASHVILLIANS have an EP due out soon, "Metropolitan Summer".\* Up & coming artists PRACTICAL STYLIST are working on a single with HOTS guitarist Andy Byrd producing. Kathryn Pate, HOTS keyboardist, & rocker Alveda Pope have an EP due out also. Currently in the studio are RUSSIAN ROULETTE, & the WRONG BAND (having found a new drummer, Jeff Danley, & with Rick Harmon playing bass... Rick will probably be a father by the time you read this). \*HOTS Drummer Steve Riddle is in the studio with local fusion heavy STAN LASSITER.\* Looking to record here are Knoxville's STD\* JASON & THE NASHVILLE SCORCHERS are New York bound with dates at Danceteria & Maxwell's (as headliners). The boys are about to commence work on their first LP, in November. Sitting in the producers chair is Jim Dickenson, known for his work with the acoustic root music that Jason's rock style is derived from.\*

Watch for GÖSTBL.T, a new band that synthesizes modern dance beats with traditional African rhythms in a manner similar to TALKING HEADS. \*Rumor has it that CLOVERBOTTOM's Rock Strata has become a drummer? Watch for their next appearance probably in December.\* Also look for another show from RITA HINDTIT. \*THE SOLUTION's, reduced to a two piece, will continue to perform with the aid of tapes.\*

MOURNING AFTER are turning their eye's toward the road, with an upcoming show in Louisville. \*ACTUEL will begin performing locally real soon now...\* THE PUPPETS have lost their rhythm guitarist...reportedly they will continue as a trio. Reliable sources say that they sound a lot better. \*CPS, for better or for worse, return to the local club scene soon, when they open for southern California DOA. Don't miss Athen's LOVE TRACTOR...or REM when they play at Vandy's Sarratt Center. Watch for SUBURBAN BAROQUE...\*GUN CLUB is coming soon, they do to Blues what Jason does to rockabilly. \*ARMS AKIMBO, formerly RHYTHM METHOD, are Nashville bound. Everyone's probably heard what HEART did after last month's concert here... they went to see the SERAY CATS...also seen in a Nashville club was Rick Nielson of CHEAP TRICK, he'd come to Spanky's to see some real rockabilly with ROOSTER & THE REDTOPS... however his "highly inebriated" condition most likely prevented him from seeing much more than some of our local beauties... CHEAP TRICK is spending a couple of weeks here before they start work on a new album.

## TALK TALK... TALKING HEADS

WHEN I first mentioned to a local band member that they might consider rescheduling their gig for Thursday 9/16 because the TALKING HEADS would be at Vanderbilt, laughter and disbelief spread across his face. I suppose the Heads in Nashville seemed unbelievable. But sure enough just as soon as we had finished doing the Stray Cat strut, the Heads rolled into town and put on a fabulously exciting and intriguing show at VU's Memorial Gym.

The original band, lead vocalist David Byrne, bassist Tina Weymouth, drummer Chris Frantz and keyboardist Jerry Harrison had sort of been out of synch with each other for the past year pursuing individual talents. The separation resulted in three solo albums (Frantz and wife Weymouth formed the Tom Tom Club). The band had recently rejoined forces and hit Nashville as part of their extensive "The Name of This Band is..." 82 Tour, their first in almost two years. The time and separation effects seemed to have only strengthened the group as a whole. The Heads played together as a unit pounding out intricately layered and rhythmically flowing compositions and yet very apparent was the feeling of each musicians individuality. A band view revealed high energy and talent, but the closer view of each Head showed the electricity flowing between the musician to the instrument to the audience and back to the musician. Each Head's bundle of energy produced an overwhelming effect of group energy.

The famed NY band who had emerged from the underground music scene of the mid-70's appeared on stage with the expanded version (4 additional members for this show) which has been their style since their 1980 tour. The "mixed" crowd was psyched and anxious for the Heads and gave a warm welcome to the opening band, locals Jason and the Nashville Scorchers. Despite an apparent sound system sabotage, J+ NS further energized the crowd. The atmosphere set, the Heads opened with the power of "Psycho Killer" and continued the funky African polyrhythmic dance beat throughout the show with no attempt to recapture the original simplistic sound from the early years. And the material performed corresponded to their current style with the majority of the focus on their most recent works.

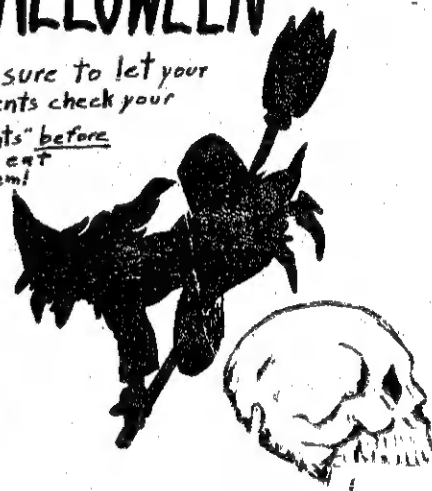
On stage the Talking Heads were not just another "great show". They proved that they're not solely a vinyl band. They are talent and energy in action. They're

intelligent musicians giving an inspired and inspiring performance. And they're intelligent musicians having a fantastic time playing for an audience. Byrne gave us a stunning gyrating dance show including the famed far eastern hand slicing segment during "Once in a Lifetime". A slow and effective backbend to the floor and 6 laps round the stage (looked like he might have trained with Mick) were all part of his physical involvement with the music. Byrne dressed in 1930's style (tailored baggy grey slacks and a starched white shirt buttoned to the neck) captured most of the attention on stage, second only to the lead female vocalist, Dolette. Adding to the performance were very mood setting lighting effects which at one point cast eerie shadows of the band onto a black backdrop. The double encore show was a fulfilling night of dance and intrigue and we may ask ourselves how did it come to be? Thus, a note of thanks to Vanderbilt Concerts for booking an act that might have otherwise passed over and not through Nashville. It was good to see everyone appreciating and enjoying, once again, a national band. Including our unbelieving local band member.

W.I.R. wishes all our readers

## a HAPPY HALLOWEEN

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- FRI - OCT 15 - LIMBO DISTRICT w/ CALL MY LAWYER
- SAT - OCT 16 - ARMS AKIMBO w/ YOUNG GREY RUINS
- FRI - OCT 22 - LOVE TRACTOR w/ THE BUNNIES
- SAT - OCT 23 - THE TIMES
- THURS - OCT 28 - ACTUEL (NO COVER)
- FRI - OCT 29 - MIRROR, MIRROR w/ THE MERCENARIES
- SAT - OCT 30 - THE DAYS w/ JOHN HINCKLEY AND THE JUNIORS
- SUN OCT 31 - HALLOWEEN - MARY KAY AND THE COSMETICS
- MON - NOV 1 - THE GUN CLUB

#### PEOPLE'S PLATTER PICKS

Well, here we go again with another collection of faves from local musicians and other people on the scene:

#### READER'S POLL

GUN CLUB-- Miami  
R.E.M.-- Chronic Town  
FACTUEL-- "Your Way"/"Think To The Best"  
ACTUEL-- 3 song 12" EP  
The CURE-- ...happily ever after (American release of Faith and 17 Seconds)  
NEW ORDER-- Movement, "Temptation", "Everything's Gone Green"  
ELVIS COSTELLO-- Imperial Bedroom  
TALKING HEADS-- The Name Of This Band Is...

Barry Nelson  
(YOUNG GREY RUINS)

GUN CLUB-- Miami  
JAM-- "The Bitterest Pill"/"Pity Poor Alfie"  
JOSEF K-- ...The Only Fun In Town  
DEPECHE MODE-- "Leave In Silence"  
The CHURCH-- The Blurred Crusade  
NEW ORDER-- "Temptation"

Les

(GO JIMMY DUB)

YAMOO's new LP  
FUN BOY THREE-- "Summertime"  
ANTI-- NOWHERE LEAGUE-- "Woman"  
TALK TALK-- Talk Talk 12"  
STANDING WAVES-- Vertigo EP  
JOE JACKSON-- "Another World"  
ADRIEN SELEW-- "Big Electric Cat"

#### CALCULATED X:

B-Movie  
Peter Gabriel Security  
Duran Duran Rio  
U-2  
Positive Noise Change of Heart  
Simple Minds

Phillip Hart (Call My Lawyer)

Peter Gabriel Security  
King Crimson Beat  
Actuel  
M-Robin Scott Famous Last Words  
David Bowie (Whatever he does next...)

Jack Emerson  
(PRAXIS Records)

James Luther Dickinson-- Dixie Fried  
Mitch Easter-- Demo tapes with Lot's Active  
R.E.M.-- Chronic Town  
Big Star-- Third  
Our Favorite Band-- Live and on tape  
Gun Club-- Miami  
Jerry Lee Lewis-- "Think About It Darlin'"  
Woody Guthrie-- "Old Time Religion"  
Bob Dylan-- Blonde On Blonde  
Record Two, Side One  
Elvis Costello-- Imperial Bedroom

\*\*\*\* Again we urge all our readers to send us their Platter Picks. New or old, albums or singles, five or five hundred... JUST SEND THEM!\*\*\*\*

## ED FITZGERALD RETURNS!

"I just decided not to perform anymore until I had a full time band."

Ed Fitzgerald is explaining his six month absence from the Nashville live music scene--which began, oddly enough, shortly after the release of his debut record. Fitzgerald and his wife, Judy, had been playing around town with various musicians since late 1975. The pair went into the studio with one band lineup in May, 1981 to cut demo tapes for a possible record deal. One result was the five song "Ed Fitzgerald-Civic Duty" EP.

"We just decided to cut some more tracks and make it into a record ourselves", says Fitzgerald. "We figured it would be an easier promotional tool for us to use, as opposed to just trying to push tapes to people. We thought we could maybe get some airplay, maybe sell some records, maybe support some live dates."

Did it work?

"the psychological impact's a lot greater when you hand someone a disc, than when you give them tapes. Your concept is then a reality, which they can compare to whatever other records they've seen or heard."

The musicianship and production on the EP are both excellent, but the same may be said of a lot of other homegrown releases. What separates this record from most of the others is the songs themselves. Though his music is not overly commercial, Ed Fitzgerald definitely has an ear for a hook. After only a few listens, the melodies from the EP (especially "Dark Stars" and "Eden") were floating through my head long after the record had stopped playing.

Ed Fitzgerald and Civic Duty played two live dates shortly after the EP was released last February. (the band's only live gigs since entering the studio the previous May). After six months off to write new material and get a permanent band together, the ne lineup debuted at Cantrell's not long ago. Civic Duty now features Dale Brown on bass (formerly of The Hots), brother Mark

Brown on guitar, Ohio native Phil Schettler on drums, Judy Fitzgerald on vocals, and Ed on vocals and guitar. The new band "is more involved emotionally, whereas the session people I worked with were more involved technically," says Fitzgerald.

The new Ed Fitzgerald and Civic Duty looked and sounded great at their first gig, performing all the EP material and a half dozen new songs which are easily as strong as those on the record. "Long Way to Heaven" even sounds like a possible single (with a great vocal by Judy Fitzgerald). The band has no definite plans to release another record in the near future, though, so fans will have to settle for live performances and the EP for now. If you haven't heard either, you owe it to yourself to check it out. With a little luck and a hoped-for record deal, Ed Fitzgerald and Civic Duty may not be playing the local clubs for long.

MARK BRIAN MAINWARING

# CANTRELL'S

OCTOBER'S CALENDAR

HAVE

AND IN NOVEMBER

SOME  
FUN

OCT. 15--FRI.-- JOHN JACKSON & THE RHYTHM ROCKERS  
OCT. 16--SAT.-- NOOP BENEFIT with BOBMY BRADFORD BLUES BAND & DOUBLE TROUBLE BLUES BAND  
OCT. 17--SUN.-- THE DAYTS  
OCT. 18--MON.-- MARCIA BALL  
OCT. 19--TUE.-- WHITE ANIMALS  
OCT. 20--WED.-- DARTY TATE BAND  
OCT. 21--THU.-- TEA  
OCT. 22--FRI.-- From Ohio-- DEMETRIA PERCOCK with Special Guest TEA  
OCT. 23--SAT.-- TEA  
OCT. 24--SUN.-- From Knoxville-- THE BOP with the WRCNG BAND  
OCT. 25--MON.-- JASON AND THE NASHVILLE SCORCHERS  
OCT. 26--TUE.-- MARSHAL CHAPMAN  
OCT. 27--WED.-- TEA

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7

**PRAXIS**  
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OUT OF THE CRADLE ENDLESSLY ROCKING

**JACK  
EMERSON  
TALKS  
WITH  
ANDY-NIR**

If the Nashville new music scene has a most valuable player it's got to be Jack Emerson. A Vanderbilt senior, Jack Emerson is PRAXIS Records, Nashville's only new music record label. The label boasts three excellent releases: OUR FAVORITE BAND'S EP, THE NEVER IN NASHVILLE compilation, and JASON AND THE NASHVILLE SCORCHER'S RECKLESS COUNTRY SOUL EP. All have received praise from critics across the country and have sold well. Jack was one of the original Scorchers (on bass) and has been responsible for a good deal of the band's success in becoming a top regional act. Jack is busy, busy, busy, but he always is more than eager to talk to anyone interested in what he has to say. NIR is proud to present the following in depth interview with Jack Emerson.

NIR: What's PRAXIS Records up to these days?  
JACK: I'm going to school; I'm working with the Scorchers. We're recording an album in Memphis with Ken Dickerson who, among other things, has produced Alex Chilton and Big Star. I don't know if you've heard of Big Star, they're a real cult level band from Memphis. They're one of my favorites. Ken played with the Stones during the early 70's and went on a couple of tours with them, playing keyboards. He's produced Ry Coder. He had a solo album out in '71, one of my favorite of all times; it's almost impossible to get hold of, you can't find it anywhere. He gave me one or I wouldn't even have one.

We're going to go to Memphis and record. Initially we hope to record in one time block in Sam Phillips' studio and probably mix it somewhere else. The Gramps did their album there. We'll be able to go in and have certain time blocks out for us, and if things are going well we'll be able to stay. I like the idea of going to Memphis to record in that if things are going right and everyone seems to be clicking, we can work all night. We'll probably end up doing two or three different sets, though, because they (the Scorchers) need to go out on the road to make some money; it's how they survive. It's only a three hour

drive, so we'll probably be going over there 2 or 3 or 4 times and putting down what we have and what we think is the best. Jason's been writing lots of songs lately, whereas when I was playing in the band we only had two original songs. Now there's close to ten, although they don't play them all all the time. We're going to try to concentrate on Jason's originals. It won't sound as live as the EP. We're going to try to get a good live feel, but technically there'll be some overdubs. It'll be minimal though, it won't be a really highly produced album. We'll just have more time to spend with it and see what happens.

Our Favorite Band's going to put an album out. It was originally going to be a 12" EP, but for the cost involved it's not that much more expensive to go ahead and put out an album. It'll probably be more of a project which will involve several different Memphis musicians, one of which, Ross Johnson, has played drums with Alex Chilton at several different times and played with Panther Burns.

Don, who's the guitar player and basically writes most of the music lives in Memphis now, and Morey, the singer, lives in Baton Rouge. They've only played live six times. The whole idea behind the band is to play whenever they get together; there's no definite members. It can be anybody they decide to bring in on a drunken afternoon to play. The thing they like about it, and I like about it, is if it doesn't go quite the way they want it, it's no big deal. It's not like you've spent \$1000 on studio time for a day, and it'll show in that the tracks will be real loose and the same thing that the Gramps or Gun Club's first albums were. It'll be in that same type vein but looser in that they're not interested in touring or anything like that... It'll be a real studio project. We got extremely good reviews on the last one which really surprised me. I loved the record, but I didn't think anyone would like it except for about 25 critics or so, but it sold well. We sold about 1200 copies and got good airplay on both coasts.

I'm working on a couple of other projects, but nothing I can really talk about. I've been listening to a lot of demos; I've been getting demos from all over the place. I've been looking at a lot of really talented solo artists, but it's so difficult to really put anything out on an independent label unless a

band is attempting to establish themselves on the road. I don't see how anyone can expect to sell a massive amount of copies, say 3 or 4 thousand, without really serious road work unless it's some kind of novelty song.

NIR: Will Jason's album be on Praxis or some other label?

JACK: It all depends really. If someone made us a really good offer we'd probably go for it. We feel like most labels won't understand what Jason and the Scorchers and myself are trying to get across. Of course it's an image, cause you can't get away from an image, but as far as Jason is concerned, everyone in the band is who they are. It's four distinct personalities there's obviously conflicts when you get four fairly headstrong people. There's always rumours that somebody's going to quit or something's going to happen, but that's just something you've got to live with. The Who have been on the verge of breaking up since day one.

As for putting it out on Praxis, I think it'll probably end up being on Praxis; we would like to get some major distribution of course. It's a hard question to answer. We're definitely not going to sign on some label that doesn't understand what we're doing or what we're attempting to do and aren't going to be supportive. We don't want to be #42 on some record label's list. If we're not convinced

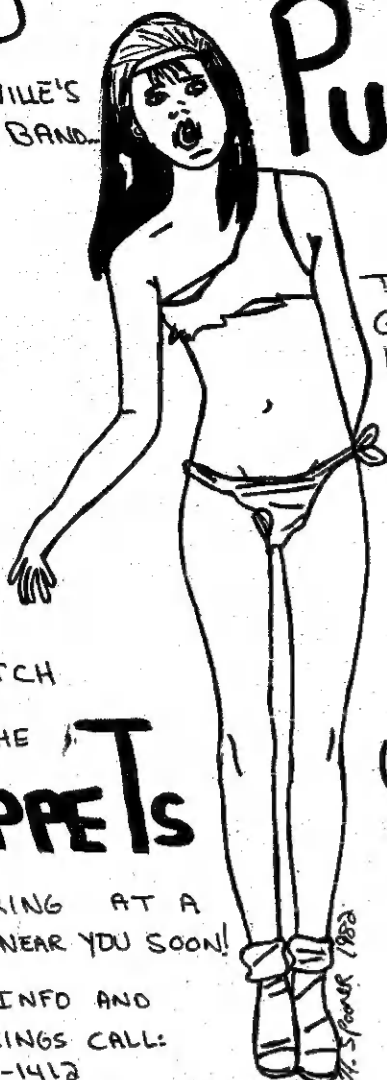
that they're enthusiastic about the band or are willing to make certain artistic concessions then we probably wouldn't. I think we could do well in England and Europe, like the Stray Cats had to go to England to get some acceptance. I'll be talking to some labels over there about possibly putting it out like that. A lot just depends on how it comes out and what kind of feeling we get from the labels. We've already got major label interest from three or four different labels, but it gets pretty hairy when you start talking about something like that.

I think R.E.M. is a very good example to follow as far as someone who put their single out and got very good reviews and didn't just jump on the first thing. R.E.M. is a perfect example of someone who's done what we're trying to do. They established themselves live, on the road, perfected their songs, and have just gotten tighter and tighter. The Scorchers have been together only 8 months now, and I hope eventually we'll have many labels coming up to us and giving us good deals, but until that

CONTINUED ON PAGE 10



# EVERYONE'S GOING "WILD" OVER NASHVILLE'S HOTTEST NEW BAND... THE PUPPETS!



THE PUPPETS ARE:  
GENE SCREAM ON  
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DRUMS AND VOCALS

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The Willows  
Sunday,  
Oct. 24, 1982  
STATE STREET

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THE NASHVILLE INTELLIGENCE REPORT  
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SUPPORT OF ITS ADVERTISERS. FOR  
INFORMATION AND RATES CONTACT:  
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595 HICKS RD  
NASH, 37221  
646-4419

## LIVE FACTUAL

YOUNG GREY RUINS & DREAM 286

FACTUAL/DREAM 286/YOUNG GREY RUINS  
© Cantrell's, Oct. 8 1982

A Factual show is an infrequent occurrence in Muzak City, so whenever they play, one can always expect something special. The night opened with Dream 286, a band from Cincinnati that Factual met on the road. They played 2 short sets with a record setting 5 (five!) minute break. Their 1st was good...sort of a late 70's punk sound with synth, but their 2nd set was great. Guitarist/singer Janette Pierce carried the show with her dynamic, pure, yet down'n'dirty vocals...but it was drummer Joe Hamm that really kept it moving. Bassist Randy Cheek & synthesist Doug Ballet completed the sound with their own intense styles. The high point of their show, in spite of their unique originals, was their somewhat modified version of Georgy Girl. I got the feeling that if all the dancers in town had stood up and shown some support for a band who'd come 300 miles to play here, that their show would've been even hotter.

Young Grey Ruins is a new local band whose members should be well known to local clubgoers. Bill Smartt, sax, & Chaz Orr, drums, played in Alternative Jam favorites Modern Emotions. Guitarist Shannon Liggan is known for her role in all-girl band, The Blaggs. This show marked the on-stage debut for the other 2 members. On bass was Barry Nelson, brother of Factual's Skot; & singing was Sam Matthews (better known as Sam...), whose security guard work at Stray Cats will go down in local history. Y.G.R.'s music was like Psychedelic Furs gone garage or Ziggy Stardust gone punk...take your pick. Actually, to make those kind of comparisons is unfair, since Y.G.R.'s sound is uniquely their own. I expect to hear good things from this band in the near future.

When Factual came on, they took control. They played one extended set during which time the audience seldom had time to catch their breath. Factual's live show runs like a well-oiled machine without the machine-like lack of humanity that marks a lot of band's shows. Their use of sequencers & rhythm machines never takes away from the music's raw gut's. Bone's drumming has the precision of a clock, & the power of a tank. Skot's guitar & synth are sounding better than ever, Johnny's bass move's you down to the bone, & Robb's low key approach to hi-tech & high key approach to singing get's better every time I hear them. This show was their send off for an extensive fall tour including shows in Chicago & at Danceteria & Maxwell's in New York. There's not much to say about Factual's set really...it was as tight as ever. There were no low points & too many high points to mention. In Factual, Nashville has a real contender.

-Allen Green

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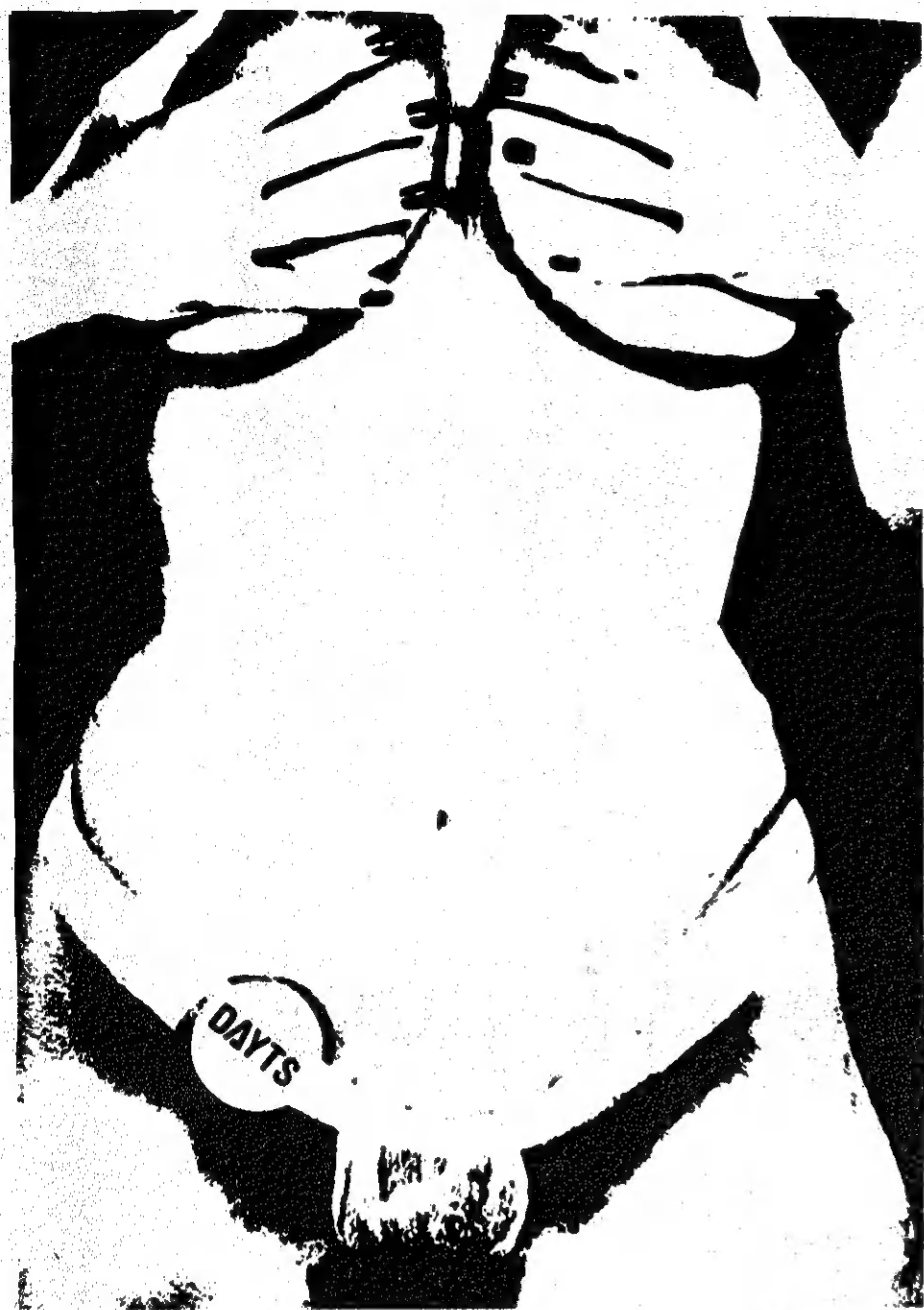
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# the DAYTS



**SUN.  
OCTOBER  
17**

**cantrell's**  
WATCH FOR AN EXCLUSIVE N.I.R. INTERVIEW  
WITH THE DAYTS IN OUR NEXT ISSUE!

## BARKING DOG

BARKING DOG from Memphis was in town for a gig at Spankys on 9/24 with Mourning After as the opening band. Even though the attendance wasn't at the usual all time high, (Go-Gó's and Flock of Seagulls were doing it down in Atlanta's Fox) a high level of energy was emitted from the stage all night. BD made it's debut in Nashville at Cantrell's in mid- August with a very impressive and danceable sound. The September show proved that BD continues to be one of the more talented acts around. And a band interview afterward proved that they have other talents too. The guys are seriously great and it was a pleasure for this NIR staffer to chat with them.

BD believe strongly in the message of their music blasting it out in a happy and fun style. The three original members, lead singer Davis McCain, Deck Reeks on bass and Robert Bruce for the drums started the band just two years ago. The band first formed when Davis, dissatisfied with the band he was with at the time, insisted that his roommate at MSU (who happened to be Deck) buy and learn how to play a bass guitar so they could form a decent band. One "crappy bass" and one good bass later and Deck was set. All have college degrees ranging between film, communications and music. (Deck is currently in grad school) Keyboardist Keith Tones, the newest member, joined the band last year. They cite as their main influences Joy Division, Elvis Costello, Pylon, Al Green and their good friends REM. In fact the influence goes both ways. Davis told us about the time he was performing REM's Sitting Still improvising what he thought might be the lyrics (a task we all must attempt at each hearing). Afterward, Michael preferred the Davis version so much that occasionally he croons them instead.

Barking Dog plays tight modern wave pop with a B-52 style keyboard sound, a danceable beat and a thumping bass. The vocals are melodic and yet strongly chanting. Their material is fresh, original and well-executed. They do a great cover of Al Green's "Take Me to the River", their Beach Music" sounds very Specials influenced and "Music to Dance to" emulates the message of their danceable style. On stage keyboardist Keith gets carried into flight by the energy circulating between him and a few selected chords he strikes out. Davis and Deck appear to have some sort of inside joke going on up on stage. (I remember from Cantrell's that these were the guys who laughed a lot) Deck

says no joke. "Most of the time we laugh whenever we fuck up" By the sound of the show I hope they keep it going. And thankfully they intend to. Deck and Davis contend that their main interest is in playing regionally because "with live music we feel we are artistically at our best."

Since their founding they have played Pogós and the Antenna in their home turf, Athen's 40 Watt and Atlanta's T.V. Dinner and 688 Club. A Cantrell's date in November was mentioned. It is well worth your time to catch them when they return. BD is also barking up the rubber tree. In about 2 months they plan to release a self produced 4 song EP. Watch for Barking Dog. It keeps watch for you. (For more info and/or 5 song cassette write Deck Reeks, 50 N. Auburndale, Memphis, TN.) - LOREN

## WHO LISTENS TO THE RADIO?

BELIEVE it or not listening to Nashville rock radio (excluding 91 Rock) doesn't have to be that repetitively mainstream, at least for a few hours a week. 103 WKDF features a great newshow as of Sept. 13 on Monday nights from 11pm till 1am. It's called HOT OFF THE VINYL with host Charlie and includes samples of the latest music from artists like Translator, Pete Shelley, REM, Elvis Costello, Joe Jackson, Icehouse, Duran Duran, A Flock of Seagulls and more. Plus included are the newest Who, Rush and Speedwagon for those of you who can't get enough of the mainstream. The local segment, LOCAL WAX, has featured the White Animals, Factual and the Times. On the AM dial, the affiliate 1240 WKDA runs their own new music show from 11pm till 1 am Tuesday nights spotlighting a bit more progressive music. Locals with vinyl should send info and samples to Loren Gerson c/o WKDF, 506 Second Ave. S., Nashville, 37210 or call. -

# THE ROVING REPORTER AT

So....here I am in KNOX-VILLLE;  
had it not been a by-way in transit  
from south to north on the U-FLAP-UM  
airlines flight TNIR booked me on, I  
would have never seen this civilization-  
forsaken burgh. But, as it happened,  
I'm here and so is the great, wonderful,  
Tennessee World's Fair. With all the  
hype that this affair has received, one  
would expect more for his money than the  
scant scant 3 1/2 miles of rhetorical  
energy rhetoric found here presented.  
To add insult to injury, most of the  
exhibits sported lines of people waiting  
their turn to enter and see whose waits  
exceeded their show lengths. The most  
glaring example of this is the China  
exhibit whose wait exceeds its show by  
a factor of 20 to 30.

Comparatively, however, I personally  
think the fair is one better cheap  
thrill in the Southeast this summer.  
Admission is only \$9.90 for all day  
or \$5 for the evening. This includes  
all exhibits and shows. The Sun Sphere  
(2.00), the sky rides (.75 ea) and mid-  
day rides (all overpriced) being notable  
exceptions.

The food varies in cost and fluctuates  
by time in some cases. We had an excel-  
lent Korean lunch for 2 for under \$20.  
(we skipped the cocktails at \$2.50).  
The Hungarian restraunt offered one of  
the better values of the fair with cold  
cut hoagies. While a bit skimpy, they  
were cheap (\$1.50) and filling. The  
best by far food value at the fair is  
the "beer war" which has brought the  
price of a 14oz cup to \$1 or less. In  
a place where 12oz cokes cost \$.75 and  
sno-cones are \$1.50, cheap beer was a  
welcome relief.

Just keep in mind that there are some  
real rip-offs as well as some real bar-  
ains. Most restraunts have menus posted  
outside which also announce any specials  
(the Barvarian Waffle place had the \$1  
Budweiser). Shopping around can save  
you lots of money at the fair.

Speaking of cheap souvineers, look out-  
side the fair for the best buys in  
everything from mugs to Bye-bye Sticks

(The Official Garment Hanging Rod of  
the 1982 World's Fair). A lot of mom  
and pop stations are gonna get  
stuck with a lot of black folk paint-  
ings of the Last Supper of our lord  
and mentor ELVIS with the World's  
Fair logo emblazoned across the holy  
Ripple. In other words...get the  
cheap stuff in the cheap places; not  
from the street vendors.

The lodging situation is getting a  
bit better for weary Trashvillians  
looking for a place to lay their  
heads. One glaring example is the  
park hotel. Only two blocks from the  
fair, inexpensive, usually vacant  
and offering hot and cold running  
roaches. Most of the major chains are  
booked well in advance although I  
found the UTK Sheraton had a double  
available for only \$69 per night. My  
suggestion is to get a handful of  
dimes and to start calling the down-

# THE 1982 WORLD'S FAIR

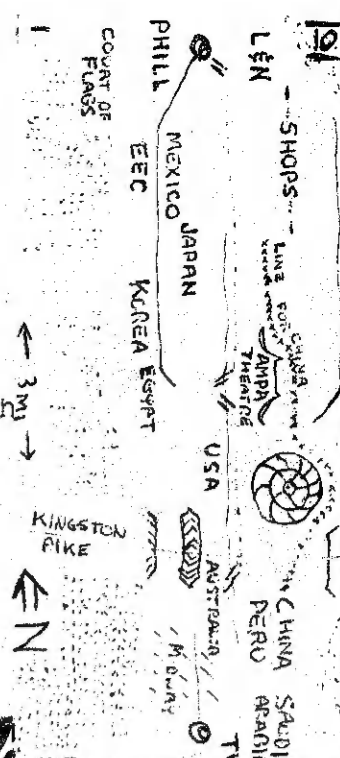
HE HAD TO  
BE THERE

town hotel listings. While a game of  
random chance (my favorite kind),  
this offers the best bet for inex-  
pensive lodging close to the Fair  
site.

In closing, I'd like to suggest that  
the best parking is free parking; which  
might be found in copious quantities  
near the river (stadium) if you arrive  
before 9:30 am.

Well; thats the fair...Next time  
I HOPE I GET A DECENT ASSIGNMENT!

Lust and Kisses  
The Roving Reporter



## A NOTE FROM ANDY

Wow, I don't believe it. 12 pages of  
N.I.R. Who'd have ever thought when  
we started as a one sheet fanzine with  
250 copies that we'd evolve into a 2000  
copy 12 page news sheet? Certainly not  
me... But here we are after only 6 issues.  
We hope to continue to expand and refine  
this paper over the next six issues and hope  
you'll stick with us and keep us Music  
City's new music paper.

We hope you'll stick with us and keep us Music  
City's new music paper.

THE BYE-BYE  
the OFFICIAL  
garment hanging rod  
of the 1982 WORLD'S  
FAIR

NO  
NUKES!

AFRIKAN HOLLY  
DREAMLAND NEAR

Will perform at an anti-nuke  
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GRAND BALLROOM  
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-Two GOOD BANDS-  
-A GOOD CAUSE-  
DANCE AND SURVIVE!

## MUSICIANS

The Nashville Intelligence Report  
runs a FREE musician's referral  
service for bands looking for musicians  
or musicians looking for bands. Send us your  
name, address, phone #, instrument played, etc. and we'll run it  
in the next issue.

## JACK EMERSON (CONTINUED)

happens I'm sure the band would much rather put  
it out on Praxis with someone who cares about  
it and does forceful promotion, than to put it  
out with some company where we're last on the  
long list of this year's next big thing.

JACK: I started Praxis because my friends in  
Our Favorite Band were interested in putting  
out a record...They were living in Louisiana  
at the time and asked me to investigate how  
to put a record out, and I just did it and put  
it out on Praxis. Praxis is "to do" if you  
look it up in the dictionary. Praxis is action  
as opposed to theory...

What really happened was that I was talk-  
ing to Jake Riviera who manages Elvis Costello,  
and we had several conversations. I was one of  
those whining punks or whatever, and he basic-  
ally said "Quit whining and do something about  
it", which is what you've done. You started a  
paper and I started a label. Riviera was kind  
of an inspiration to me, although he's got a  
reputation for being Mr. Asshole of America.  
We got along tremendously well after our initial  
argument; I think maybe he tests people when he  
first meets them to find out if they've got the  
guts to argue with him, which I did, and we got  
along real well after that.

Then a few months later, Our Favorite Band  
came to me, and we put that record out. Then  
I did the Never In Nashville 4-song EP which we  
learned a lot doing, and then Jason's thing.  
The reason I haven't done anything lately is  
that, because there's loads of records that  
come out on independent labels and don't do  
anything, I feel if you're going to put a  
record out, you might as well take the time to  
send it out to 500 different radio stations and  
100 different magazines and make sure that it  
does something. If I'm going to put a record  
out, I'm going to do it all the way, not just  
go halfway and put the record out.

JR: Are you going to continue in the music  
business when you graduate?

JACK: If I graduate, I see myself in the music  
business for the rest of my life. I've helped

out at Vanderbilt Concerts; I did promotion  
one year there; I've worked at CBS records;  
I've been in bands; I've recorded myself in  
the studio; I've tried to get every aspect I  
can so I can see it from everyone's angle. I  
think that's one of the problems bands and  
labels run into. There are certain inherent  
problems you'll never know about until you've  
been there... I hope to finish school and  
continue working with the Scorchers. I'm  
absolutely convinced the Scorchers are going  
to make it. I sincerely believe that R.E.M.  
and the Scorchers are the two best bands to  
come out of the South in five or ten years,  
and I'm totally behind both of those bands.  
I hope to continue my music business career  
until it gets boring or I feel like I can't  
keep my integrity.



# Slice of Life

## Vegetarian Restaurant and Whole Grain Bakery

### Sandwiches

Avocado-Tomato-Sprouts	2.00
Avocado-Cheese-Tomato-Sprouts	2.25
Cheese-Tomato-Sprouts	2.00
Sub-Swiss-Cheddar-Tomato-Sprouts	2.50
Egg Salad-Tomato-Sprouts	2.00
Tofu Spread-Tomato-Sprouts	2.00
Cream Cheese-Date-Walnut	2.50
Cucumber-Cream Cheese-Sprouts	2.00
Peanut Butter-Honey-Banana	1.75
Veggie Reuben: 2 slices cheddar cheese melted over sauerkraut, mayo, mustard, tomato & sprouts on a big bun	2.50
Grant Special: 2 slices cheddar cheese melted over mushrooms & onions, mayo, mustard, tomato & sprouts on our good bread	2.50
Veggie Burger with fruits 2.50 w/cheese	2.75

### Soups & Salads

Soup du jour:	small 1.00 large 1.75
Simple Tossed Salad: a rainbow array of greens & raw vegetables with tomatoes, cucumbers, olive sprouts, oil and vinegar or house dressing	small 1.25 large 2.25
Extra Items	small .20 large .30
Tabouli: shredded carrots, parsley, cucumbers, bulgur wheat, with dressing of lemon, garlic oil & olives	small 1.50 large 2.25
Fruit Salad: an assortment of fresh & dried fruits, nuts & seeds	small 1.75 large 2.75

### Side Orders

Special Plate of vegies, rice and tofu	2.50
Grilled Rice w/mushrooms, onions & peppers	1.50
Baked Potato w/butter to sour cream	1.00
Stir Fried Vegies w/cheese	.25
Grilled Tofu	1.75

### Drinks

Iced Herb Tea	.60
Apple Juice small .60 large	.90
Natural Sodas	.75
Perrier	.80
Milk	.45
Coffee freshly ground	.45
Hot Tea	.40

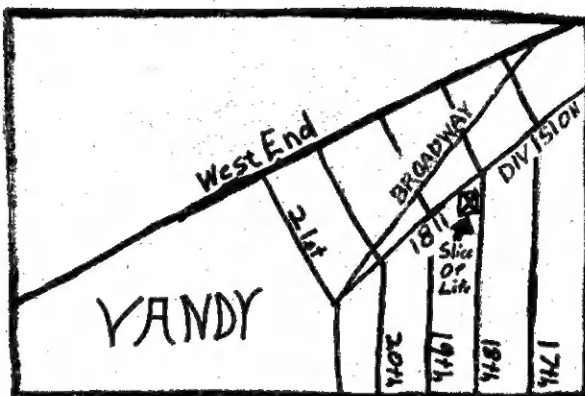
### Juice Bar

Fresh Fruits & Vegetables  
In Season

Orange Juice freshly squeezed	
small .90 large	1.15
Simple small .90 large	1.15
Combo small 1.20 large	1.45



1811 Division St.



### Breakfast

Omelette 2 eggs w/cheese & toast	2.00
Two Eggs to order	1.00
Sausage	1.20
Hash browns	1.00
Wheat Cakes mouth watering whole wheat pan cakes served with pure maple syrup	1.75
Crunchy Granola & milk	1.10
Fruit Salad small 1.75 large	2.75
Raisin Toast 2 slices	.60
Whole Wheat Toast 2 slices	.40
Cheese Toast 2 slices	1.25

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Monday-Saturday

7:00 till 9:00

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Whole Wheat	1.40
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Whole Wheat Dinner Rolls	1.65
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Whole Wheat Croissants dozen	3.00

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Apple: other fruit	4.50
Tofu Cheese Cake	5.50
* Pumpkin	4.50
* Sweet Potato	4.50

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48 hour notice on pies  
Check our board for daily specials

#### Pastries

Cookies we have an assortment of cookies, all homemade	.25
Check our display case	

Daily Cupcakes	.50
Brownies	.50
Whole Wheat Honey Danish	1.00
Cocanut Macaroons	.40
Crunchy Granola 16 bag	2.00



#### Cakes

\* Carrot \* Carob \* Orange \* Spice \*  
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#### Icings

cream cheese & butter cream  
South American carob (\$3.00 extra)

#### Sizes & Shapes

2 round layers	6" serves 8	8.00
	9" serves 16	14.00
	12" serves 24	24.00
1/2 sheet cake 15" x 18"	1 layer	17.00
	2 layers	25.00
whole sheet 18" x 26"	1 layer	28.00
	2 layers	46.00

#### Custom Cakes

We can decorate to your specifications, using dried fruits, nuts, seeds, or piped icing extra - 3.00

#### Tortes

Our torte is a work of art - 3 layers of cake smothered in cream cheese icing; the bottom 2 layers larded with fresh, juicy fruit, the top layer decorated with fruits, nuts, flowers, or piped icing, to your specifications. An extravagant treat, worth every cent.

6"	three layers of fruit	28.00
9"		38.00
12"		48.00
1/2 sheet cake 15" x 18"		56.00
whole sheet 18" x 26"		110.00

\* We need 24 hours notice for all cake orders \*  
\* 48 hours for tortes \*

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